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THE VILLAGE IN WINTER

EDWARD W. REDFIELD

AWARDED FIRST PRIZE

## THE CARNEGIE INSTITUTE'S INTERNATIONAL EXHIBITION

THE dominant note of the Carnegie Institute's International Exhibition this year is undoubtedly color, and yet this is the very quality which has been thought wanting in modern art. What is more, though we have been told time and again that the art of the present day is decadent and not really alive, yet the impression one receives at this exhibition is that of exuberant youth and vitality and joyousness. Apparently the painters of today in America and Europe are neither concerned about the past or future, but are frankly and freely giving expression to their own visions and emotions. This exhibition is essentially modern in the true sense of the word, and goes to prove conclusively that contemporary artists all over the world are undisturbed and uninfluenced by the

supposedly disquieting revelations of post-impressionists, cubists and futurists, who, if the truth were told, are in fact but a small body of agitators riotously inclined. The majority of the 342 canvases shown in the Carnegie Institute Exhibition were painted within the past two years and by artists residing in some instances as far apart as St. Petersburg and San Francisco, yet each gives evidence of the desire for truth and the love of beauty which since the beginning have been the wellsprings of art.

The collection is widely representative; a little more than half the paintings shown have been contributed by American artists, the rest came from across the sea. The largest foreign representation is from Great Britain, the next largest from France, then Germany, and, on



THE STRING QUARTETTE

RICHARD JACK

AWARDED SECOND PRIZE

about an equal footing, Russia, Austria, Sweden, Italy, Spain, Belgium and Holland.

Six galleries are occupied by the display, and the arrangement and hanging of the paintings is excellent.

The prize awards were as follows: First prize, \$1,500 and a medal of the first class to Edward W. Redfield of Center Bridge, Pennsylvania, for a painting entitled "The Village in Winter"; the second prize, \$1,000 and a

medal of the second class, to Richard Jack, of London, for a painting entitled "The String Quartette"; and the third prize, \$500, to George W. Bellows, of New York, for a painting entitled "The Cliff Dwellers."

Mr. Redfield's picture shows a little

perfectly interpreted. And yet, how dependent the beauty of aspect is upon the play of light and shade, and how transforming is light in combination with atmospheric conditions!

The picture which received the second prize shows four musicians, all elderly



SILVER AND GREEN

HILDA FEARON

AWARDED HONORABLE MENTION

village in winter, set on the shore of a good-sized river. It is perhaps quite as much a landscape as a town picture, and its charm lies in the beautiful interpretation of sunlight and atmosphere. If one were to be asked what single contribution contemporary painters have made to the development of art, it might well be said, the contribution of sunlight, for never before has it been so

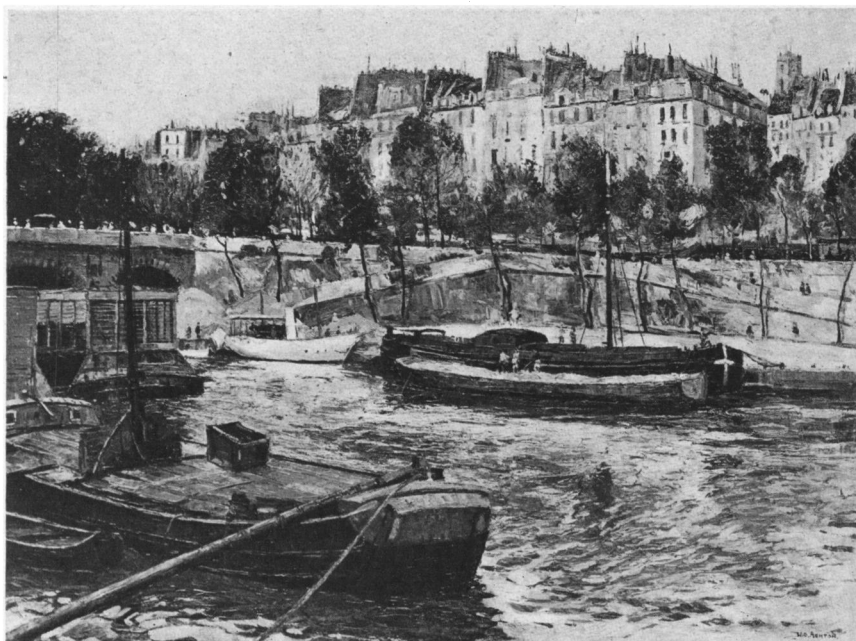
men, playing in unison while a fifth comrade, or critic, stands near listening intently. It is an illustrative, story-telling picture of a kind not usual today, when most of our genre painters have become illustrators, and it goes to show that subjective interest is no detriment when it does not outweigh the interest of art. In this picture the composition, the relation of values and the feeling are all



**"TO WANDER. TO WANDER"**

**ERICH KIPS**

**AWARDED HONORABLE MENTION**



**ON THE SEINE**

**WILL ASHTON**

**AWARDED HONORABLE MENTION**

fine. It is a charming theme beautifully rendered.

The third prize went to an American for a typical picture of a tenement quarter in New York. Whether it is a sermon or an achievement is hard to say—perhaps it is both.

Six honorable mentions were given. Of these four went to British painters.

in oils in broad thin washes very like water-color, high keyed and opaque. Hilda Fearon, an English woman, was given honorable mention for a painting of two little girls at a breakfast table beside a sunny open window overlooking a bit of country, crisp in treatment, fresh in color and skilful. The American honorably mentioned was Charles



THE CLIFF DWELLERS

GEORGE W. BELLOW'S

AWARDED THIRD PRIZE

George Spencer Watson received honorable mention for a painting of a lady and a dog entitled "Hilda and Maggie," which was shown last summer in the Royal Academy in London where it attracted much favorable notice. Will Ashton, also of London, received honorable mention for a painting of the Seine as it passes through Paris. Beatrice How, an English woman residing in Paris, received similar distinction for a painting of two women, one holding a baby and the other a little dog, curiously rendered

Rosen, of New York, who contributed two winter pictures both very engaging. The sixth mention went to a German, Erich Kips, for a very attractive landscape, a green mountain valley which holds in its lap a tiny lake. Of course it should be remembered that all the pictures in the exhibition were not competing for prizes, but even so, there would seem little reason to quarrel with these prize awards.

A special feature of this exhibition is a group of twenty-six paintings by Paul

Dougherty—pictures of the sea and mountains, full of color, virility and consistent emotion.

There is scarcely a picture in the whole exhibition which does not uphold a high standard and merit special attention.

From this exhibition a collection of about fifty paintings, representative of the several nations including America, has been selected and will be sent on a tour of American museums during the coming season, by the American Federation of Arts.

## WILLIAM M. R. FRENCH

THE art world at large has suffered severe loss in the death of William M. R. French, which occurred on the morning of June 3d in Chicago. For thirty-five years Mr. French has been Director of the Art Institute of Chicago and none has done more than he to upbuild a love and appreciation of art, not only in his own community, but in the Middle West.

The following fitting tribute was written for the Chicago *Evening Post* by Miss Lena M. McCauley who had known him for years:

"The name of William M. R. French will be associated with the growth of art in Chicago, for all time. To all who frequented the Art Institute, he represented its guardian spirit, the ideal of its organization. As one of the first trustees, and its director since its foundation in 1879, Mr. French was present at its birth and walked step by step with the upbuilding of the greatest art school in America, and the most important museum in the Mississippi Valley.

"He knew every stone in the structure, every collection in the galleries, every servant in its employ. So intimate was his interest, that those who had a part in the workings of the institution will always see his shadowy figure among them, scholarly, kind, benignant, with that dignity that belongs to sublime souls.

"The amount of work he accomplished in the multitude of activities increasing annually was tremendous. It was a wonder to all who knew him. Other great captains were given aids, but to the last Director French held the reins in his

own hands. He grasped the problems as they came, seized the new ideas, watched the details, and directed all in harmony. Many may have given money and gifts and promoted the cause, but the results as they are must be traced to the wise generalship of Director French, one of Chicago's princes of intellect and the ideal. He trained himself to keep pace with opportunity, and was foremost in the ranks of American museum experts, there not being one to stand beside him.

"A New Englander by birth, proud of his family tradition, he was one of the rare men of Puritan inheritance to enter into sympathy with the spirit of the West. He imparted his personality to his profession, so that the Art Institute became a controlling art influence in the western part of the continent. His energy was constructive, and though a quiet man, restrained and conservative in his views, he had that talent of the successful leader, of encouraging the individuality of those under him and permitting them to exercise their own gifts and to develop the initiative.

"His friendliness was gracious. The poor student, as well as the world-famed artist, met a congenial nature. He was never in haste, or impatient, and ever ready to be present where the friends of art gathered together. His speeches bristled with common sense and sparkled with wit, and now that his chair is vacant, there is no one to fill it. But Chicago may write another name in the roll of honor of those who have added to her opportunities and made her fame known throughout the world. He needs no monument, for the Art Institute will